



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# THE HOUSE

HOME DECORATION AND FURNITURE.

X.

SO much has been said and written about the present fashion for decorative art that one almost takes it for granted that the love for household beauty is a mere passing whim that will soon be forgotten. I much prefer to believe that the period of apathy and indifference was simply an incident in the history of art. That public taste is variable and inconstant is undoubtedly true; but the appreciation of beauty of form and color once awakened cannot be put aside. The great temptation now is to over-decorate. Even in a house of many rooms of ample size one can easily produce the effect of overcrowding, while in the small

apartments so common in large cities it is very difficult to avoid it.

It seems as if the decorator suffered from an "embarras des richesses." The temptation to use all the devices at hand is often too strong to be withstood, and accordingly panelled wainscots, carved pilasters, wooden

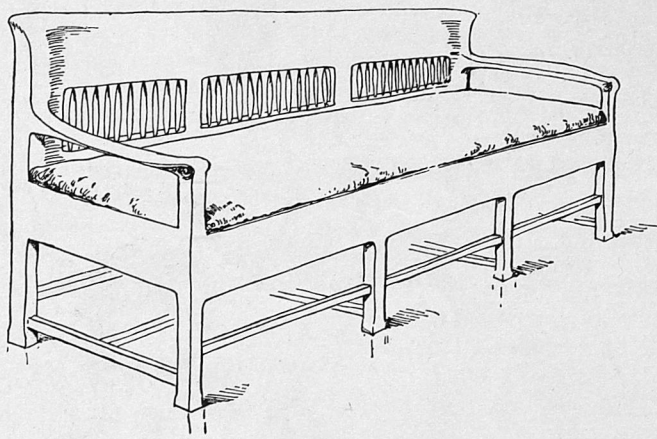
ceilings with heavy transverse rafters, tapestries, rugs, bric-à-brac, stained glass and all the rest of it play a prominent part in helping to disfigure and distort many a small room that by judicious treatment might have been cosy, artistic, and, above all, habitable. There are certain things that one only learns by experience. We are told that a heavy treatment of a ceiling "brings it down," to speak in decorator's parlance; but not until we have tried the effect of oaken beams in some room whose ceiling is ten feet high do we really believe it. We know it is said that horizontal divisions of the wall surface produce the same effect, but, liking a high wainscot, we must needs try it in a low ceiled room to be convinced that it really makes the room look lower than it is. Enjoying color, we think a little stained glass of rich brilliant hues will brighten up our apartment, and, not until we have glazed the small windows on which we relied for light, with a symphony in red, or a nocturne in blue, do we find to our regret that our color cost us dearly. We may have too many rugs on the floor, too many portières and scarfs, too much bric-à-brac. In other words, too much decorative art is not decorative.

The prime use of an apartment must always be remembered. If it is only for the display of a collection of objects, then the air of a museum is not objectionable. But if it is a room for dining, reading, or sleeping in, then the comfort of the occupants should be the first consideration; and beauty need by no means be overlooked because utility is borne in mind. I have seen a dining-room where the buffet and other pieces of furniture for the display of silver and glassware gave the effect of a shop, and I have seen others where a much greater amount seemed entirely appropriate and unobjectionable.

The same may be said of collections of curios, faience,

or the like. If arranged merely for show, to impress the beholder, the intention is always evident; but the collector's own way of placing his treasures is the best from all points of view. The temptation to overcrowd a moderately large room is, perhaps, natural, but our small apartment-houses bear abundant witness not only to the embarrassment of visitors at trying to crowd in between pieces of furniture, but to the thoughtless abuse of schemes and ideas that might have given beautiful results.

Nothing can be more luxurious than a spacious lounge covered with a Turkish rug, and possibly having another rug stretched on the wall as a background, with plenty of soft silken cushions. But it takes up room. Now we must consider if the space at our disposal is sufficient for our purpose before we fit up our lounge, even if we are fond of Eastern rugs and soft pillows of silk. If the space at our command is not enough to do this properly, we had much better give up the idea and have a simple settle with turned spindles and a flat cushion. This may be excellent in color, fine in line, and will be altogether better in place than the divan out of place. The same thing is true with our chairs. Big



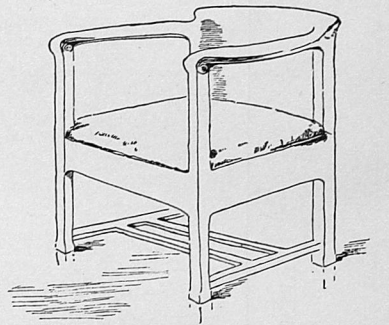
SETTLE OF SIMPLE DESIGN.

arm-chairs entirely upholstered may be our ideal; but if we happen to have a tiny room and need several chairs, we had better overcome our yearning for luxurious cushions with good grace and content ourselves with simpler forms.

Wrought-iron lanterns can be obtained now in great plenty—standards, brackets, and hanging lamps of infinite variety of shapes. Now the test is to get just the right lamp for the right place. We can find them big, rough and grotesque, just the thing for the porte cochère of our country house, and we can get them fine, delicate and appropriate for the niche in our study. But who has not seen the delicate lamp hung on the rock-faced stone-work swaying in the wind, and the heavy wrought-iron spirals, meant to be seen from a distance, pendent from some fine piece of carved woodwork? I am continually asked, when treating small rooms, if a wooden ceiling or a high wainscot is not pretty. Of course it is, but use it in the right place. I believe the French know how to treat a small salon better than any other people. They rely strictly on precedent and take a style, say Louis XV. or Louis XVI.; but what could be better?

Let us give up originality if it only means doing what has not been done before, for the obvious reason that it is undesirable. Criticism is easy and we are apt to say that these French styles are conventional and hackneyed and admit of no scope for the designer. I do not think this is so. Working under the strict limitations of a historical style is, perhaps, a hard task; but a designer of force and education will declare, to some extent, his individuality, but always subordinate to the general characteristics of the style in which he works. The favor in which

"white and gold" is now again held shows that it is only a matter of a deeper knowledge of the historical styles; for it seems only the other day that this sort of thing was voted cold, uninteresting and old-fashioned.



ARM-CHAIR OF SIMPLE DESIGN.



CHAIR AND TABLE OF SIMPLE DESIGN.



Certainly a cream and gold room if properly done is neither cold nor lacking in interest. Our increased perceptions have enabled us to see new possibilities in the styles of the late French Renaissance.

Wood-carving, that most delightful form of decoration,

have of the workman's touch is in the carved panels. Even these are now pressed or stamped, but no mechanical contrivance can equal the real thing.

It is well to use carving rather sparingly. Rather have a little and have it good than much that is second-

In this way it can readily be removed every day or two for cleansing.

\* \* \*

THERE are numerous designs in corner cupboards, sets of shelves and the like which may be had ready-



SUGGESTIONS FOR BOOKSHELVES AND FIREPLACE WITH A COSEY CORNER.

is rapidly becoming abused. Too much carving vulgarizes hopelessly a piece of furniture that half the amount of ornamentation would have enriched. A carved border or moulding around the edge of a table gives a fine effect, but I have lately seen tables the entire tops of which have been carved. Now a table is meant to put things on and the carving completely spoils its usefulness, besides defeating its own purpose of decoration; for the decorated edge would look richer by contrast with the plain centre.

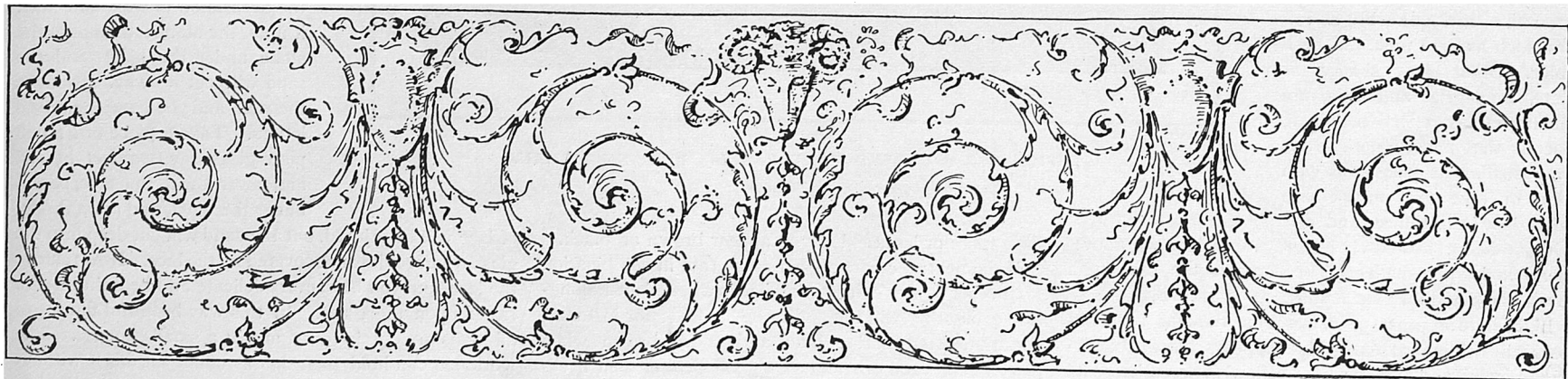
Care must be taken not to have the carving sand-papered down to a perfectly smooth finish, and the background should be irregular and not speckled all over with little holes. The beauty of carving is to feel the touch of the carver, to see a tool-mark here and there. When English oak and honest labor were abundant, mouldings were cut out of the solid wood and all bore the impress of handwork. Now mouldings and turnings are made by the mile, and the only remains we

rate. In some of the Italian work nearly every moulding was enriched and panel-carved. But in the best examples the sawing is judiciously disposed and some plain surface used as a foil.

ARCHITECT.

WE do not, as a rule, admire lambrequins to mantelpieces. They are dust-catchers of the worst sort. Yet the temptation sometimes cannot be resisted, when one sees a fine strip of old embroidery, used, perhaps, in its day, to edge a bed-curtain, and which would just do now to border a lambrequin. It should be attached to a wide piece of strong and plain stuff, and made to hang well down, so that the embroidered part may appear, as it was designed to appear, as a border, and may quite cover the probably ugly marble. It should not be nailed to the wall at the back; but a few small screw hooks of brass may be driven into the chimney-breast and the lambrequin may be attached to them by rings.

made at the furniture dealer's; but it seldom happens that they are not more curious than useful, and they are commonly disfigured by conspicuously ugly hinges and other brass work. A very neat affair, of the kind which any carpenter can make from the following description, had a closed cupboard which set into the corner and was supported by carved brackets, being otherwise perfectly plain. The floor of it was extended so as to make a long exterior shelf, which was likewise supported at its extremity by a smaller and less richly decorated bracket at right angles to the first. A strong, square upright stood at the outer corner of this shelf and was tied to the top of the cupboard by a rather heavy moulding which made a sort of cornice to the whole structure. Set into this post and the cupboard wall were several irregular shelves divided into compartments of varying proportions, in Japanese fashion, which served to hold momentarily, while in use, the articles generally kept for safety in the cupboard itself.



FRIEZE SUITABLE FOR A ROOM DECORATED IN ADAM STYLE.



### INFLUENCE OF ARTIFICIAL LIGHT ON COLORS.

THE results of some interesting experiments on the influence of artificial light on colors are given in a recent number of the *Deutsche Wollengewerbe*. Naturally, they varied with the kind of artificial light. But from the similarity of effect, they are easily divided into two groups. The first includes the electric light—both the arc and incandescent. These two systems do not change the appearance and relation of the colors in any way, but simply show them more lively or more dull according to the illuminating force. It is quite otherwise with the second group, which are also to be divided according to the clearness which they communicate to most colors, as, oxy-hydrogen gas, fine stearine lights, ordinary gas-light, refined mineral oil, coal oil and rape oil.

Most colors lose in liveliness and effect in those lights; only a few appear more fiery, or a few shades lighter or darker than in daylight. The following are the results given of a series of observations made with the apparatus for determining the changes in the appearance of color under ordinary gas-light in a chromatic color scale; the neutral (dark) colors generally appear duller, while bright colors, on the contrary, often gain in liveliness. This applies especially to yellow and red shades. Ruby red and scarlet assume a fiery tone, and otherwise remain almost the same. Cherry red, on the other hand, is transformed into ponceau, and ponceau into Capucine (the brown-red color of nasturtium blossoms). This latter appears orange; orange looks gold yellow; this latter changes to the yellow of the buttercup, and this to straw yellow. Corn yellow (maize) and straw become lighter, and their reflex action is more fiery; sulphur yellow becomes whitish paled; canary yellow loses its greenish shade and looks livelier.

Almost all pale pink shades change greatly—salmon appears almost completely white, without at the same time losing the fineness of the shade. Purple pink gets muddy, as it absorbs the light rays too much. Solferino pink alone takes on a livelier tone. Light pink shades, especially Bengal, maintain their liveliness and appear only somewhat changed in tone. Silver gray gets more fiery and takes a light pink shade. It is the only gray that gains in liveliness, but puts all other colors in the background, except quite bright colors, such as light pink and flesh color. Other gray shades, as slate, iron gray and zinc, are lacking in any reflection, and are put in the background. Blue gray shades, as pearl gray with blue, or blue gray mixed with pearl, lose in liveliness and fire, without being absolutely imperceptible like the above-mentioned gray shades. The same is the case with raven black and all blue shades.

Light blue appears gray, sky blue remains blue, but loses all brilliancy; dark blue appears blackish; turquoise is dull and cloudy; pure yellowish green keeps its fire, but appears darker; apple green changes to emer-

ald; peacock green to kingfisher green; olive becomes darker, with a splendid reflection. Bluish white takes an ugly tone and loses all brilliancy, but yellowish white becomes more fiery. Light violet, bluish violet and lilac look clouded and lose all effect; violet red, on the contrary, becomes more fiery, and turns more to red. All other violets, prunes, etc., lose their color tone, and

sequence, by putting darker shades of similar colors on lighter ones, in the shape of dots, borders, stripes, or other decorative forms. Very pretty and effective appears havana on blue, crust brown on straw yellow, garnet on pink, and reddish violet on gold yellow.

All this shows how important it is to consider the influence of gas-light when we are selecting and combining colors. As a general thing it is better to leave out neutral colors as much as possible, and to use only pure colors, whose unlimited number of shades will give so many variations in producing decorative work.

SPEAKING of the difficulty of defining clearly the meaning of that much-abused word "conventional," Mr. Lewis F. Day, in his recent book on "The Application of Ornament," says: "Concerning all questions of art, the difficulty of coming to any clear understanding is greatly increased by the totally different meanings attached to the terms, more or less technical, one cannot avoid using. What a flood of light would be let in upon the question of decorative design could we but agree among ourselves as to what is meant by the term 'conventional'! One may take it that the artistic verdict on convention will be mainly according to the artist's interpretation of the word. If by conventional ornament we mean perpetual variations on the old, old tunes long since played out; if we mean adherence to well-worn types; if we mean affectation, imitation, mimicry, a bigoted belief in the letter of the law as it was in the days that are happily past; no one with any originality or invention of his own—no artist, that is to say—can consistently belong to the party of convention." In another place he says: "What is called convention is not a hindrance to the workman, but a help. If he finds it an impediment, he would do well to ask himself if that may not be his fault."

CERTAIN kinds of wood exert a detrimental influence upon each other in contact. Cypress and walnut wood, and cypress and cedar wood when joined together, cause each other to rot, the rotting being stopped upon their separation.

THE principle of that wonderful machine, the sandblast, is that the sand cuts away and destroys any hard substance, even glass, but does not affect substances that are soft and yielding. If raised letters, a flower or other emblem be required on stone, cut the decoration in wax, and stick it upon the stone; then pass the stone under the blast, and the sand will cut it away. Remove the wax, and you have the raised letters. Take a piece of French plate-glass, say two feet by six, and cover it with fine lace, pass it under the blast, and not a thread

of lace will be injured, but the sand will cut deep into the glass wherever it is not covered by the lace. Now remove the lace, and you have every delicate and beautiful figure raised upon the glass. In this way beautiful figures of all kinds are cut in glass, and at a small expense. The workmen can hold their hands under the blast without harm, even when it is rapidly cutting away the hardest



DESIGN FOR A CARVED WOOD PANEL. BY BENN PITMAN.

have more or less tendency to appear brown or black.

If the neutral colors appear alone (not in combination with other lighter colors), the shades when placed alongside each other will not appear so blunted; for instance, chestnut, otter, marine blue, and coffee brown when placed near each other keep a good deal of their liveliness, and very striking effects may be obtained in con-



glass, iron or stone, but they must look out for finger-nails, for they will be cut off right hastily. If they put on steel thimbles to protect the nails, it will do little good, for the sand will soon cut them away; but if they wrap a piece of soft cotton around them they are safe.

#### CONCERNING MAHOGANY.

"A FEW years ago," said an up-town furniture dealer to a New York Sun reporter, "nobody cared much to buy bedsteads, sideboards, tables, bookcases, or sofas made of any other wood than mahogany. Indeed, large pieces of furniture of any of the lighter woods were thought to make a rather vulgar display. The piano was the only exception to this rule. At all times rosewood was the most popular frame for one of these instruments; but this was not due to any notion that rosewood was handsomer, but simply to the fact that the great heaviness and density of mahogany stifled the music. Now black walnut, cherry, ash, oak, and every sort of light wood that will take a high polish, are seen in fashionable houses, but of the heavy old wine-colored mahogany rarely a stick. I think it was the musical necessity of using a lighter wood in the manufacture of pianos that caused the revolution in general furniture making. When people changing their residences saw the difficulty with which pianos were carried to the vans, they began to wonder how much power it would cost to lift them if they were made of mahogany, and this led to the reflection that fully two thirds of the weight of the entire household furniture might be knocked off if it were manufactured in lighter woods.

"Then began the decadence of mahogany—decadence of its utility as a furniture wood, I mean, for in its integral parts it is almost everlasting. It is, undoubtedly, the richest, handsomest, and most stately of all woods, but its popularity has been crushed beneath its own weight. A few conservative people in New York, and many in England, still furnish their houses with it, but such persons are not afflicted with the migratory fever that leads the average American family to seek a new home about once in two years. Mahogany furniture once placed in position seems to be nearly as immovable as when the dark wood was in its native forests, and the restless householder of to-day does not care to be anchored to his dwelling."

These objections strike us as more ingenious than real. A graphic account of how mahogany is cut and trans-

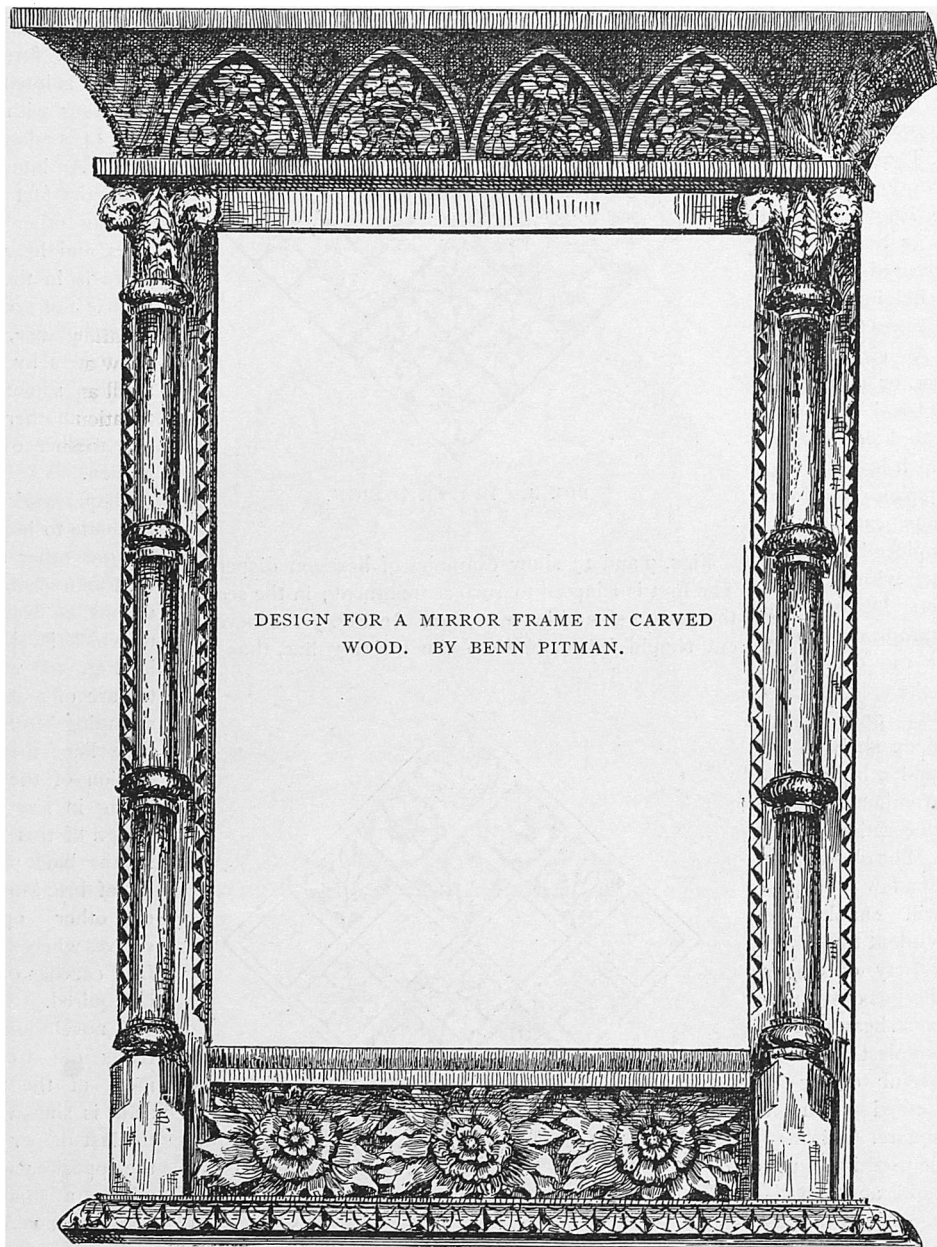
men working on a rude platform temporarily built for the purpose. The trunk below the cut then decays and

is lost. The cut is made so high from the ground, because at that point the tree is generally cylindrical, and below, huge ribs pass down to the ground, which are very difficult to cut. The wretched axes which the Carib cutters use would bring a smile to the face of a Nevada chopper. They are sharp but light, the handles about two feet long, to which the blade is fastened with a rawhide thong. The men seat themselves tailor fashion on the platform and cut incessantly, until dangerously near the falling point, when all retire from the platform but one cool-headed native, who finishes by gentle strokes, until warned by those watching the tree, at the instant it begins to incline, when this last one jumps to the ground in an opposite direction. This true giant of the forest seems to gather but little speed in the fall, but the crash, when he crushes through the surrounding timber, may be heard for miles. The tree is then stripped of its heavy limbs, which furnish those beautifully-grained varieties seen in the handsomest furniture, after which the trunk is sawed into sections ten feet long, and the bark hewn off to make square timber. Near the coast and among the old cuttings, carts are used to carry out the square timber; but in the interior nothing but drags can be employed; and very often, when desirable to get out a fine large log, the chains are simply fastened to it, and it takes its chances while being hauled by eight or ten oxen to be marked and dumped into the river. Trees are seldom cut more than ten or twelve miles from the river, owing to the immense labor of road building; and the logs are always

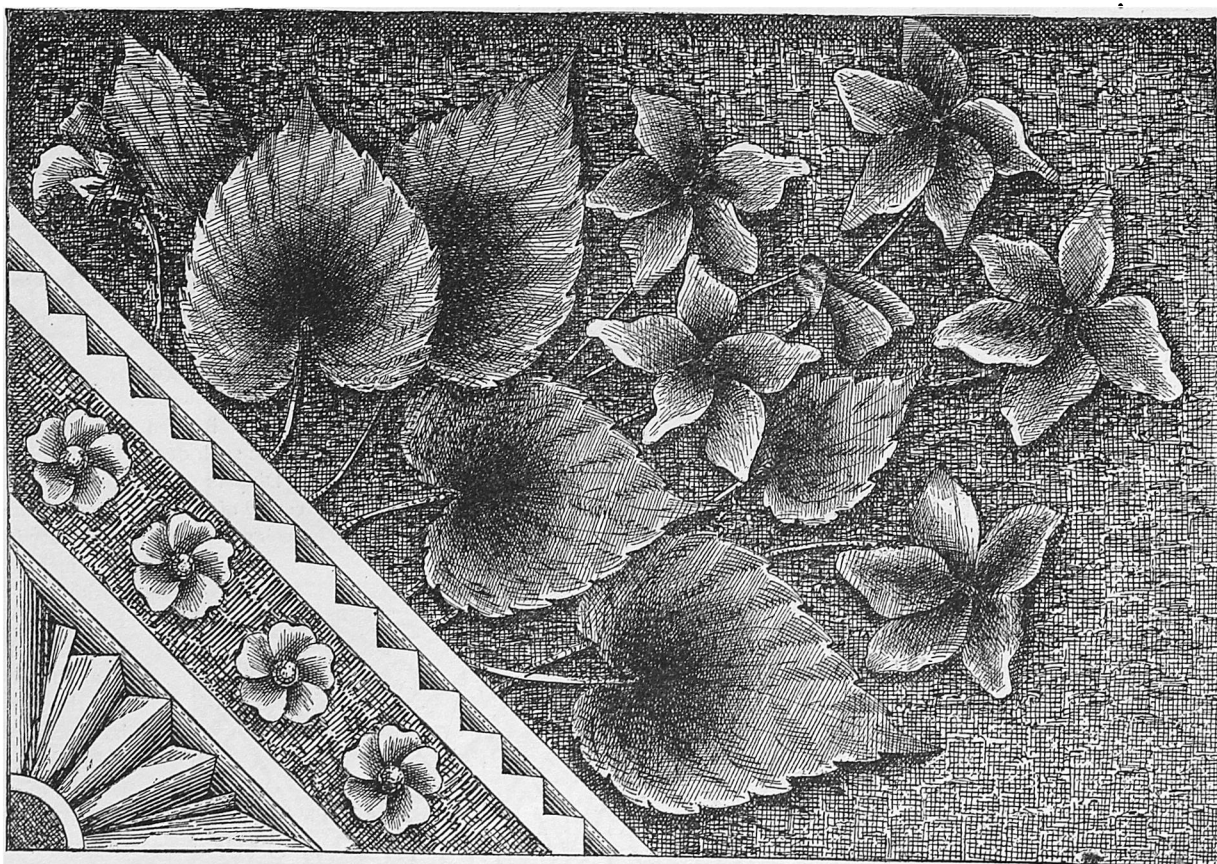
ported in Honduras was given recently by a correspondent of The New York Times: "The tree is usually cut at about ten or twelve feet from the ground, the

hauled at night, because of the intense damp heat of day. At about 5 P.M. the drivers start the oxen for the logs, reaching them about 10 P.M., and instantly load up

their drags to return. The way is lighted by men carrying huge pine torches, and in many places they are stuck in the ground at the roadside. The flash and glare of the torches, the yells and deep curses of the drivers, forcing along their unfortunate beasts, the cracking of the lashes and clanking of the chains make a weird picture. Helpless animals are left on the roadside to die, with their throats cut, to bleed them, and it is the rear guard's duty to bring along sufficient of their meat to supply the camp, which by morning would be flyblown or devoured by prowling animals.'



DESIGN FOR A MIRROR FRAME IN CARVED WOOD. BY BENN PITMAN.



DESIGN FOR CARVED WOOD PANEL. BY BENN PITMAN.

## PRACTICAL CARVING AND DESIGNING.

## XII.—DIAPER DESIGNS.

THERE is no kind of conventional adornment of greater interest and use to the decorative artist than what is known as diaper design. Diapers are decorated spaces, usually consisting of rosettes whose outline makes a square, hexagon, right-angle triangle, or any other of the few forms which, when repeated close together, entirely cover a given surface. The term diaper was first applied to a kind of fabric worked in square patterns, which, when introduced into England in the Middle Ages, was called Dyaper from its being manufactured at Ypres, in Belgium; hence, D'Ypres or Dyaper.

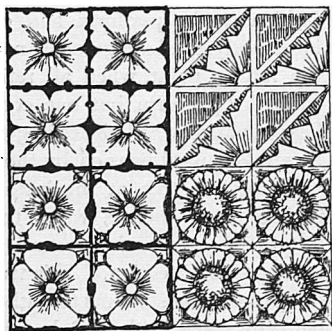


FIG. 1. DIAPER DESIGN.

A circle, octagon, or other geometrical form repeated side by side, which leaves an interspace of uniform shape, can also be employed for a diaper with good effect. Diapers are appropriately used for the decoration of the sides of cabinets and bookshelves, also for the back panels of open shelves, the sides or ends of caskets, book-racks and other places of *secondary* importance, the more prominent spaces and panels being reserved for realistic decoration.

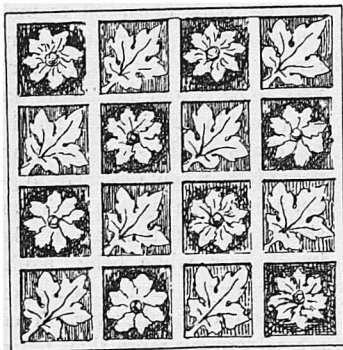


FIG. 2. DIAPER DESIGN.

The observance of a few principles will enable the student to make a variety of diaper designs of symmetrical beauty. The simplest and most useful diaper is formed from a square. This may be used in an upright and in a diagonal position, as illustrated in Figs. 1 and 3. A diaper may be made with or without an intervening band; the difference in effect will be seen by comparing Figs. 1 and 3 with Figs. 2 and 5. When a diaper design is carved without a band—a favorite form with the old Gothic architects—a distinctly incised line must mark the division. When the diaper is one, or one and one quarter inches square, the incised line should not exceed one eighth of an inch; if smaller the width of the incised cut should be correspondingly diminished.

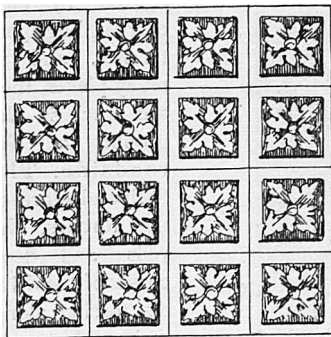


FIG. 3. DIAPER DESIGN.

Another variety of diaper is obtained by doubling the band, in which case each rosette has its own complete border, as shown in Figs. 3, 6, 13 and 14. The band, whether single or double, may be interlaced, wicker-work fashion, as in Fig. 5. A further variation in diaper design is obtained by alternating one rosette with another of quite different form, or alternating a rosette and leaf, or the front view of a flower with its profile or side view, as shown in Figs. 2, 5, 12 and 14.

A diaper made of rosettes enclosed by a circular band, as in Fig. 7, or with its ringed border interlaced, as in Fig. 8, makes a very effective design, especially when worked on a polished surface. The four pointed interspaces made by the circles in Fig. 7 should be

brought to a rib; that is to say, they should be lowered from the intersecting right line *toward* the circle.

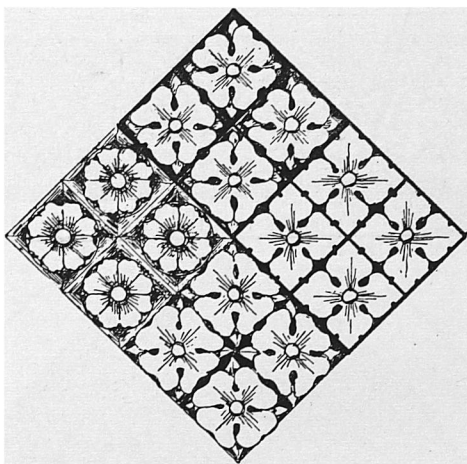


FIG. 4. DIAPER DESIGN.

Figs. 9 and 13 show examples of hexagon diapering. The first is adapted to surface treatment; in the second the rosette should be modelled. In Fig. 9 the bevelled cut should be made from the dividing line, thus dis-

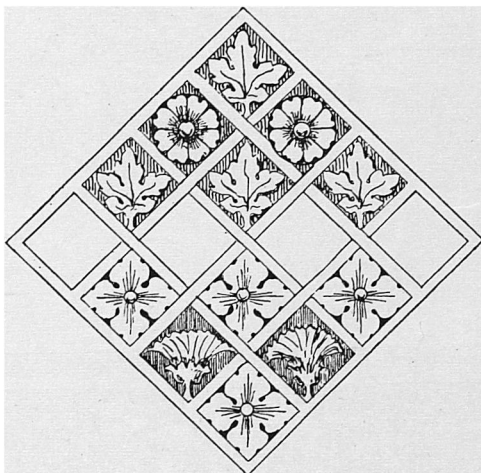


FIG. 5. DIAPER DESIGN.

tinctly marking and preserving the hexagonal form. Hexagons, divided by enriched bands, usually a succession of rosettes, were used by the Romans for the interior adornment of some of their finest monumental

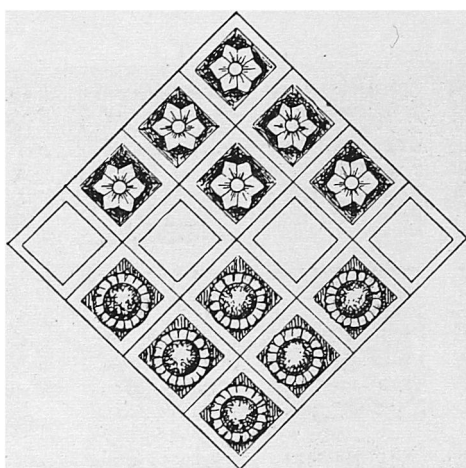


FIG. 6. DIAPER DESIGN.

arches. The same form, when used for the interior decoration of domes, diminished in size toward the top.

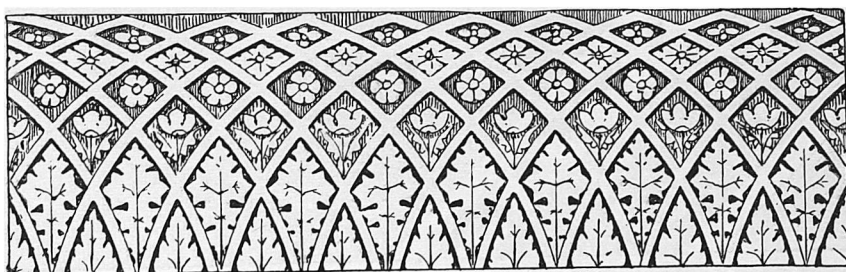


FIG. 10. DIAPER DESIGN.

The easiest way to obtain the true angle for laying off a hexagon diaper is to strike an equilateral triangle, and from this to parallel off the sides of the hexagon to the size desired.

Figs. 12 and 14 show examples of equilateral triangle diapers, a form admitting a great variety of designs. Fig. 12 is intended for surface treatment; the space alternating with the rosette should be merely stamped. Fig. 14 is adapted to either surface treatment or modelling. An interest attaches to these triangular patterns from the fact that a surface thus decorated is seen to contain other designs, such as lozenges of different sizes, and hexagons, separate and interlacing; thus, all there is in the design is not seen at a first glance, but it attracts by presenting something new at another and still another examination.

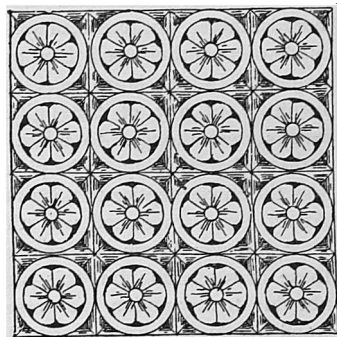


FIG. 7. DIAPER DESIGN.

Diaper work may be made to include designs other than those of uniform divisions, an example of which is shown in Fig. 10, where the arc of a circle, springing from a base line, then reversing and crossing with a succession of the same arc, gives pointed arches, diminishing in size and varying in shape toward the top. A design of this order may be used with excellent effect for the back panels of bric-à-brac or other open shelves where surface carving only is required.

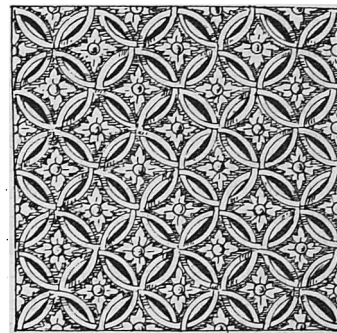


FIG. 8. DIAPER DESIGN.

A novel though really old treatment of the rosette is shown in the last diaper on the opposite page, where a double depth of lowering gives unusual prominence to the flower. This peculiar method of emphasizing the rosette was suggested to me by some stone carving on the façade of an Aztec temple, where, amid a mass of archaic absurdities, this bit of effective decoration was found. In the illustration this form of rosette is alternated with a Gothic leaf of probably about the same age, making, I think, an interesting and effective diaper.

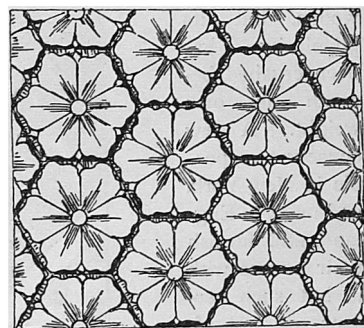


FIG. 9. DIAPER DESIGN.

In Fig. 11 is shown the adaptation of fossil forms to diaper work. For the decoration of a geological or conchological cabinet it seems to me such decoration would be eminently appropriate.

Diapers may be further elaborated by decorating the centre of the bands with diamond, dog-tooth, or lozenge designs. Diapers may vary in size from half an inch to two inches square, according to the position in which they are employed. For delicate work, such as the ends of a small casket, half to three-quarters of an inch would be sufficiently large. For the sides of a cabinet one and one half inches would not be too large.

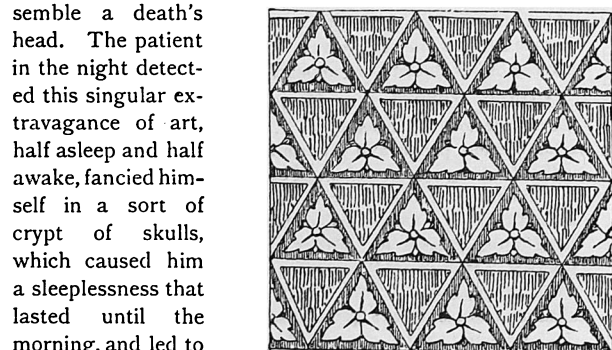
In laying off a diaper design to fill a space of a given size, it is necessary that it should be made to fill exactly the space. When diagonal or circular forms are used, the edge of the margin should show a full pattern in one line,



alternating with exactly one half in the next. I may say here that the varied designs shown in Figs. 1, 3, 5 and 6 are not, of course, intended to be used as presented. The variety is merely to show a choice of examples. Diversity in diaper designs should not extend beyond alternation of the rosette.

BENN PITMAN.

DR. B. W. RICHARDSON makes some excellent suggestions, in *The Asclepiad*, as to the furnishing and decoration of the "Sick-Room," which, he urges, should be carried out to prevent monotony. He says: "The furniture should be light, easily movable, and of a cheerful color; all dark hangings and sombre coverings, when there, should be replaced by white or light blue or gray-colored fabrics, and the walls should be of gray or light-green color. Papers of flaring colors, and papers which have for a pattern a number of rings or circles of flowers of one design, are extremely bad. I remember an instance in which the paper of a wall had for its pattern a series of circles like so many sunflowers; that paper produced in a nervous patient a sense of giddiness which led to nausea, and had a very bad effect indeed. I thought at first that the complaint made against this paper by the patient was rather absurd, but when I tried for myself the experiment of looking for a few minutes at the rings of the pattern, I actually became, against my will, subject to giddiness also, and to a sense of nausea which was most unpleasant. The fact led me at once to tear up a prescription I had written as a sedative for stomachic disturbance, and to order instead a screen which should shut off the sight of the objectionable wall, and which proved, in fact, an effective remedy." The Doctor speaks of another instance in which the walls of the room were covered with a pattern of a fleur-de-lis, the shading of which, by some curious twistings, caused each flower to resemble a death's head. The patient in the night detected this singular extravagance of art, half asleep and half awake, fancied himself in a sort of crypt of skulls, which caused him a sleeplessness that lasted until the morning, and led to a bad day. The walls of a sick-room should be quite plain, and of gray or light-green color, but there is no objection to cheerful pictures if they are now and then changed in position, and are pleasant to the mind of the invalid without becoming wearisome. Flowers in a sick-room are always good so long as they are bright and fresh, but they should be frequently changed, and it is sound practice to remove them during the night. Flowers which have a sickly odor, lilies, for example, should be excluded, however charming they may be to the eye. As a rule, living flowers are better than dead. Dried leaves, like potpourri, are bad for the sick-room; they gather dust, and the stale odor they emit impairs the purity of the air.



It often happens that the "jog" made by a chimney-breast jutting out from a wall is a difficult feature to treat. The space between the side of the chimney-breast and the wall running at right angles to that in which the chimney is placed may be too narrow to admit any article of furniture which will fill it acceptably. A chair may be placed there, but will leave the whole of the upper part looking empty. A picture will hardly help, for it will look as if thrust there purposely to conceal

it. An excellent way out of the difficulty often offers, however. When the room has a rather deep frieze,

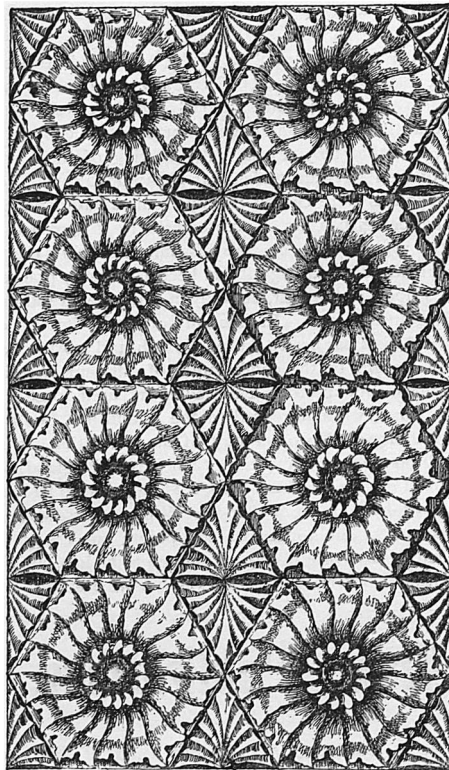
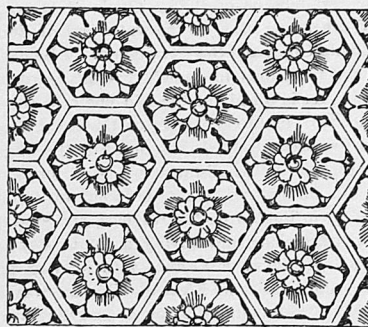


FIG. 11. DIAPER DESIGN FOR WOOD-CARVING.

with a strong moulding beneath it, a shelf with its outer edge modelled on this moulding may be carried



FIGS. 12, 13, 14. DIAPER DESIGNS FOR WOOD-CARVING.

right across the jog, thus lessening its apparent height, bettering its proportions, affording a good place in

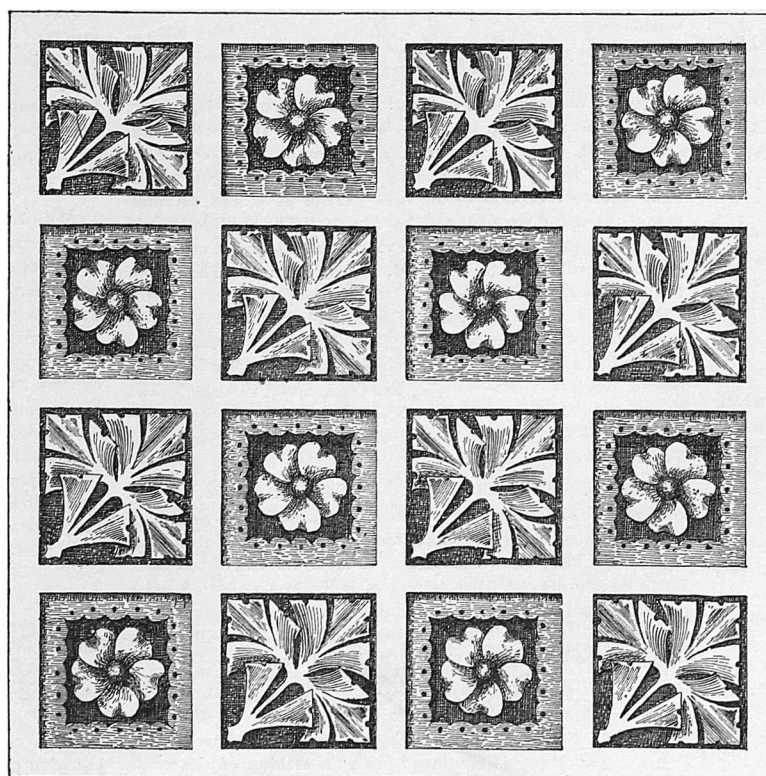


FIG. 15. DIAPER DESIGN FOR WOOD-CARVING.

which to put a bust or a vase and, if the idea be neatly carried out, giving interest to what was an ugly feature.

## The Needle.

### AN EMBROIDERED STOLE.

THE stole illustrated in the supplement this month is to be worked on a rich ivory white silk or poplin. Damask satin may be used, but in the case of the latter, a very small pattern must be chosen. The central ornament must be separately worked on linen and transferred to the silk, but those above and below it may be embroidered direct on to the silk.

A piece of thin but firm backing should first be carefully framed, and on this the ends of the stole stretched and herring-boned, care being taken that they are placed on the right side before they are stitched down. The design may have been previously marked on the silk, or it may now be pounced on and then neatly painted by hand with oil paint kept thin with plenty of turpentine, as before directed, and allowed to dry. The outline of the central cross is only required to mark the exact place where the transferred work is to come later on. Shades of red toning to distinct apricot in filo floss or other pure embroidery silk may be chosen or well-assorted China blues. The latter will be most effective, and blues of a distinctly gray hue may be introduced in the diamond-shaped portions of the ornament. These may be worked in fine feather stitch upon the silk, taking the needle of course through the backing, so as to give firmness to the embroidery. The coloring should be almost the same, with some small differences in making that at the lower edge of the stole slightly deeper in tint than the other. When wholly finished, the embroidery must be outlined first with a narrow silk cord of blue, deeper in hue than the deepest shade in the embroidery, and beyond that with a thin gold cord or thick gold thread sewn down with red silk.

The cross, having been marked out in another frame, on stout linen, must now be worked. Basket stitch over cord, as frequently described, must be used for the centre, bringing the cords as close as possible in the middle and spreading them a little toward the outside. The gold thread must be stitched down with red twist silk and the edges finished off with a thin red silk cord. Before working the outside, outline with red cord the circular ornaments, which must be afterward cut out, and then proceed to lay threads of gold, not too coarse in quality, in rows round the outside of the basket stitch, cross-fastening them in regular radiating stitches with red twist silk. The gold thread must be cut off at each row and neatly joined, not carried round in a spiral form, or it will injure the effect. The jutting pieces on the outer edge of the circle may be worked by turning the gold thread backward and forward, if it is very neatly done at each side.

The work must now be pasted at the back, to secure all loose ends and keep it firm, and when perfectly dry the whole ornament must be cut out with a very sharp pair of scissors and afterward the spaces between the shafts of the cross and the round ornaments cut away. The cross must then be fixed in its place on the ends of the stole in the other frame with pins and sewn down, remembering the instructions formerly given in speaking of this form of appliqué, always to leave a margin of linen, enough to take the fastening stitches. It may be found better to omit placing the cord at the edge of the basket-stitch until after the work is transferred. Before fastening down place small squares of red silk under the holes which have been cut out. The shadow thrown by the raised gold around